Forest J. Ackerman
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THE WORLD'S FIRST MONSTER FAN MAGAZINE

FEBRUARY NO. 48 PDC 50¢

A WARREN MAGAZINE

FAMOUS MONSTERS OF FILMLAND

FAMOUS MONSTERS OF FILMLAND

NEW COMIC STRIP

FEATURING

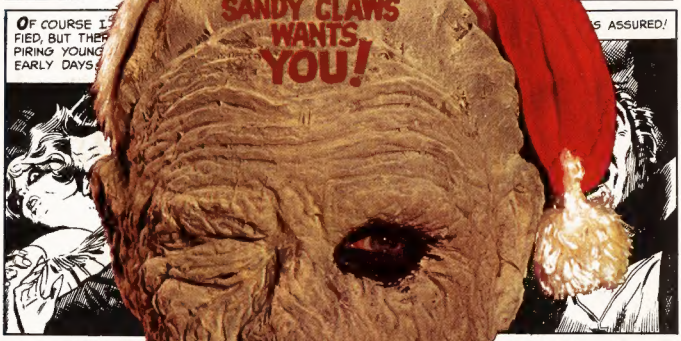
THE MONSTER FROM ONE BILLION B.C.!

THE GHOST OF FRANKENSTEIN

COMPLETE STORY IN PICTURES

SCARIER THAN A NIGHT ALONE IN A HAUNTED HOUSE!!!

THEY'RE POWERFUL! THEY'RE EVIL! WHAT ARE THEY? ---SEE THE SORCERERS! INSIDE



She's beautiful . . . she's enraged . . . and she's pretty snakey! (She's the SHE FREAK.) That's her boyfriend on the chair—Skull N. Bones, who lost his head over her. You'll lose your head, too, over the exciting monster-rific features in this issue. Buy now, die later!

FAMOUS MONSTERS OF FILMLAND

FAMOUS MONSTERS OF FILMLAND

A WARREN MAGAZINE

INCORPORATING MONSTER WORLD

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SANTA KHARIS wishes you One & All a Murky Xmas and a Harpy New Year. Foto of Don Post Studios Mask by J. Barry Herron.

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FAMOUS MONSTERS OF FILMLAND, FEBRUARY, #48. PUBLISHED BI-MONTHLY BY WARREN PUBLISHING CO. PRICE 50c COPY. SUBSCRIPTION PRICE: 1 YEAR: $3.00 IN THE U.S., ELSEWHERE: $4.00. EDITORIAL OFFICES AT 22 EAST 42ND STREET, NEW YORK, N.Y. SECOND CLASS MAIL PRIVILEGES AUTHORIZED AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. CONTRIBUTONS ARE INVITED PROVIDED RETURN POSTAGE IS ENCLOSED; HOWEVER NO RESPONSIBILITY CAN BE ACCEPTED FOR UNSOLICITED MATERIAL. ENTIRE CONTENTS COPYRIGHTED © 1967, BY WARREN PUBLISHING CO. NOTHING MAY BE REPRINTED IN WHOLE OR IN PART WITHOUT WRITTEN PERMISSION FROM THE PUBLISHER. PRINTED IN U.S.A. SUBSCRIBER CHANGE OF ADDRESS: GIVE 8 WEEKS NOTICE. SEND AN ADDRESS IMPRINT FROM RECENT ISSUE OR STATE EXACTLY HOW LABEL IS ADDRESSED. SEND OLD ADDRESS AS WELL AS NEW

THRILL TODAY TO THE NEWS OF... MONSTERIFIC MOVIES OF TOMORROW!

hurray for horrorhausen

Good news for animation fans—you fanciers of films like KING KONG, 7th VOYAGE OF SINBAD, FIRST MEN "IN" THE MOON—is always the latest information on an upcoming stop-motion production featuring the work of Ray Harryhausen. Maybe that's because the motion never stops!

Anyway!

We've known for a couple of issues that Harryhausen's next film was to be a modern adaptation of Willis O'Brien's unproduced GWANGI, about the great prehistoric beast inhabiting the Grand Canyon.

Since our last issue went to press there was a title change in GWANGI: for a matter of several weeks it was known as THE VALLEY—TIME FORGOT. Not THE VALLEY *THAT* TIME FORGOT but for some unknown reason THE VALLEY —TIME FORGOT.

But now you can forget about that title!

Latest word is that it's to be called THE LOST VALLEY.

Starring will be Richard Carlson, fresh from his

Count Krolock, world's newest vampire, as portrayed by Ferdy Mayne in YOUR TEETH IN MY NECK from MGM (Mighty Ghoulish Mirthquake).

Capt. Kirk (Wm. Shatner) & Friend (?) in the ever-popular Spocktacular, STAR TREK. Last season's segment, "The Menagerie", won a Hugo (sci-fi Oscar). Peter Lorre's first wife, Celia Lovsky, stars in new season's "Amok Time".

Are you game for this one? It's the gruesome newsome one from Curtis Harrington of NIGHT TIDE fame and it's called GAMES. In the Hitchcock tradition, it has Florence (QUEEN OF BLOOD) Marly in it . . . and a bit part (but not in the neck, that would be tomb much) by the late late Bela Lugosi as Dracula.

role in Geo. Pal's THE POWER, and remembered for his past parts in such horrific pix as TORMENTED, THE MAZE and THE MAGNETIC MONSTER.

Incidentally, Geo. Pal has informed *FM* of his purchase of one of Edgar Rice Burroughs' most exciting fantastic adventures, the great prehistoric novel THE LAND THAT TIME FORGOT!

And, according to a Hollywood source (the information has not yet appeared in print at the time we go to press) the name of the Harryhausen film *after* his next will be simply . . .

IT!

son of Quatermass

THE CREEPING UNKNOWN (Quatermass I) was the greatest.

ENEMY FROM SPACE (Q2) was excellent.

FIVE MILLION YEARS TO EARTH is the new title for the film version of the thrilling British tele-drama, "Quatermass & the Pit", and there is every reason to believe this story of the discovery of a subterranean Martian menace will be a first-class fearjerker!

lost & found dept.

There's to be a LOST ISLAND. And a fantastic film by the fantastic name of THE DAY THE FISH CAME OUT, which sounds like what happened when they found the LOST ISLAND.

Geo. Pal still speaks of making THE DISAPPEARANCE by Philip Wylie, the author whose "Murderer Invisible" reached the screen in part via incorporation into THE INVISIBLE MAN; who collaborated on the novel which became WHEN WORLDS COLLIDE; and who scripted THE ISLAND OF LOST SOULS (HGWells' "Island of Dr. Moreau").

Other Pal projects include an adaptation of "Rip Van Winkle" called YOUNG RIP . . . a remake of *METROPOLIS* . . . a "biography" of ODD JOHN (the Superman) . . . and an updating of DESTINATION MOON. His next definite project appears to be THE LAST REVOLUTION, the late Lord Dunsany's hair-raiser about the revolt of the machines —the metal robots against mankind!

FM's editor appears in a cameo role as A. C. Fogbottom in Pal's telepathic terror tale, THE POWER, authored by Frank Robinson and once done many years ago on TV. When you see the picture you'll know "Mr. Fogbottom" is about to be seen when the cover of an *FM* Yearbook appears on the cinemascope screen in Technicolor. Mr. "Fogbottom's" hand soon follows, picking from a paperback rack loaded with fantastic pocketbooks . . . what else? METROPOLIS! Michael Rennie, Richard Carlson and Celia Lovsky (Peter Lorre's first wife) are featured.

Vampire's assistant Koukol (Terry Downes) rests his weary bones a moment on convenient coffins in YOUR TEETH IN MY NECK.

Joan Crawford goes BERSERK in her next.

And how's THE MAN WHO WAS THURSDAY or THE WONDERFUL FLIGHT TO THE MUSHROOM PLANET or END OF AUGUST AT THE HOTEL OZONE to drive you to . . . Transylvania? Which reminds us that MY TEETH IN YOUR NECK should be in your neck of the woods soon. Watch out—if you don't want to die laffing! We've heard it's the funniest horror farce since that diabolical Lucifer invented the hotfoot.

Speaking of the Devil, THE MARQUIS DE SADE (the original Mr. Sadism himself) will be seen on

THE ASTRO-ZOMBIES sounds like a title which might well *stay* lost.

weirdies & wonder stories

They're making a movie of Franz Kafka's curious THE CASTLE.

And the late Shirley Jackson's equally curious WE HAVE ALWAYS LIVED IN THE CASTLE.

Edgar Allan Poe's THE GOLD BUG is scheduled for filming.

And Poe's "Pit & The Pendulum" has been done in Germany costarring Christopher Lee & Lex Barker ("Dracula" Meets "Tarzan"!) in a new version known as THE SNAKE PIT.

the screen in a screenplay hatched from the horror brain of Richard Matheson, who gave us THE INCREDIBLE SHRINKING MAN; BURN, WITCH, BURN! (together with the late Chas. Beaumont) and other great films of the unusual & grotesque. Matheson is also adapting Dennis Wheatley's famous horror novel THE DEVIL RIDES OUT for the screen. It was Wheatley who wrote "Uncharted Seas", on which LOST ISLAND is being based.

exciting list

All the rest of these may not positively turn out to be fantastic films—sometimes it is difficult to tell far in advance—but most of them have a good chance of being something *FM* readers would like to see.

For instance:

There's THE HAUNTED OPERA.
THE CURSE OF THE RAVEN.
HAGGARD'S VENGEANCE OF SHE.
Haggard's VENGEANCE OF SHE.
Lovecraft's SHUTTERED ROOM.

NIGHT OF THE BIG HEAT with Christopher Lee & Peter Cushing. This one's already been shot. Based on the book about alien invasion by making

Mothra gets her wings burned again when giant Japanese creatures clash in life & death struggle.

Froggo & Draggo and their Samurai friends have a fiendly little fight in latest Japanese monster epic.

plants give off heat.

NIGHT OF THE AUK (Arch Oboler's spaceship drama).

More space: SOS FROM OUTER SPACE, introducing the sensation of the European continent, *Perry Rhodan*. Translated Rhodan novels will soon be available on the American pocketbook market.

MISSION MARS.

BATTLE BEYOND THE STARS.

THE TERRORNAUTS (John Brunner's adaptation of Murray Leinster's "Wailing Asteroid").

INVASION EARTH.

THEY CAME FROM BEYOND SPACE.

ARMAGEDDON 1975.

And of course the world's most impatiently awaited picture, 2001: A SPACE ODYSSEY.

on & on & on . . .

NIGHTMARE IN WAX . . . THE OBLONG BOX . . . THE COLD, COLD BOX . . .

THE EXTRAORDINARY SEAMAN (a ghost) . . . BLACKBEARD'S GHOST . . .

THE MAD ROOM . . .

THE ILLUSTRATED MAN (Bradbury!)

THE SPIRIT IS WILLING (ghost comedy) . . . 2000 YEARS LATER . . . *PLANET OF THE APES* . . .

DIABOLIK . . . THE NIGHT CALLER . . . PROJECT X (Wm. Castle) . . .

MONSTER IN MY BLOOD (Alex Gordon) . . . THE ALIEN (Peter Sellers) . . . GAMES (Curtis Harrington) . . . BATTLE BENEATH THE EARTH . . .

DOC SAVAGE . . . TOM SWIFT . . . THE JUNGLE BOOK . . . DR. DOOLITTLE . . . TARZAN & THE JUNGLE BOY . . . ARM OF THE STARFISH . . . MR. MYSTERIOUS . . . CHITTY CHATTY BANG BANG . . . WILD IN THE STREETS . . . Brigitte Bardot in *William Wilson*, Jane Fonda in *Metzergenstein*, and a blending (directed by Orson Welles) of *Cask of Amontillado* & *Case of M. Valdemar*, all contained in EXTRAORDINARY STORIES . . .

Arthur C. Clarke's gigantically exciting CHILDHOOD'S END . . .

The most astonishing & absorbing sci-fi novel I have read in years, LOGAN'S RUN by Nolan & Johnson . . .

And—

THE END!

STARK TERROR! ADDED THRILLS! in a SPINE-TINGLING EXPERIENCE

FAMOUS MONSTERS FILMBOOK
By John & Michael Brunas

THE GHOST OF FRANKENSTEIN

SIR CEDRIC HARDWICKE RALPH BELLAMY
LIONEL ATWILL BELA LUGOSI EVELYN ANKERS
LON CHANEY

What happens when a man of many parts starts taking other people apart? Big Franky thought Ygor was his friend till he wanted to brain wash him with a big lye! You'll be haunted the rest of your life by THE GHOST OF FRANKENSTEIN! (If you live that long.)

"Ygor Does Not Die"

NIGHT's black shadows blanket the small mountain village of Frankenstein. It stands cold and dark, devoid of life except in the townhall of the Mayor.

"There's a curse on this village!" shouts one townsman. "The curse of Frankenstein!"

"Aye, it's true!" echo other men and women. "The whole countryside shuns the village. The fields are barren. The inn is empty."

"This is nonsense, folks," the Mayor tries to reassure them. "You talk as though these were the Dark Ages. You know as well as I that the Frankenstein Monster died in the sulphur pit. And that Ygor was riddled with bullets from the gun of Baron Frankenstein himself."

"Ygor does not die that easily!" shouts one of the men. "They hanged him and broke his neck but he still lives. Haven't I seen him, sitting beside the hardened sulphur pit, playing his weird horn, as if to lure the Monster back from death to do his evil bidding!"

"You're talking like frightened children," the Mayor chides. Then, sighing, "Well . . . what do you want me to do?"

"Destroy the castle!" demands the village leader (*Dwight Frye*). "Erase the last traces of these accursed Frankensteins from our land!"

The mayor, reluctantly, makes his final decision. "I don't believe that these dead demons can destroy the prosperity of this village. But do as you will with the castle. It's yours."

"We'll blow it up!" The enraged villagers collect the small supply of explosives in the village arsenal and, in a furious crowd, storm up the road to the decaying Gothic castle of Frankenstein.

They plant explosives around the castle and as one of the men is about to light the fuse with a torch a huge piece of stone crashes down on the dynamite supply.

The villagers cry in horror and hold their torches high towards the castle's roof. In the shadows above them they see a hunchbacked, bearded deformed figure (*Bela Lugosi*) laughing at them with grim delight.

"Look! Old Ygor! I told you he was still alive. All the more reason to blow up this castle!" As the men prepare the dynamite, Ygor topples another concrete boulder and yet another, until the men disband in momentary fear, but reassemble almost immediately.

Seeing his efforts are fruitless, Ygor hobbles down into the far reaches of the castle's cellars in search of shelter. Several blasts go off as he hurries down the decayed staircase, the mortar and walls crumbling around him. Another massive charge is set off, splitting the entire front of the castle in two and knocking Ygor to the floor unconscious.

Sufferin' sulphur pit—and the Monster's in it!

"Your mother was the lightning—she has come down to you."

"Ludwig Frank'shtein will harness the lightning for you."

"The Monster Lives!"

Later, Ygor awakens, finding himself lying not on a floor of concrete but on a hardened mass of dried sulphur. Years before this brittle mass was a boiling pit in which the Frankenstein Monster had disappeared from view. Ygor's eyes widen in surprise as he sees part of the sulphur wall crack and an arm break free.

"My friend!" the demented blacksmith cries, and makes his way to the protruding hand. He feverishly tears out a block of cement-like material and confronts the plaster-white face of—the Frankenstein Monster! (Lon Chaney Jr.) Half-alive, the monster is breathing only faintly after years of suspended animation.

"They didn't kill you," Ygor cries madly, freeing the Monster from the remainder of the imprisoning sulphur. "You lived thru the pit—the sulphur pit. The sulphur was good for you, wasn't it. It preserved you!"

Ygor helps the huge monstrous body out of the wall and holds onto him as the Monster painfully takes his first steps. "We'll have to hurry . . . the dynamite . . . the castle," Ygor gasps, helping the Monster, caked from head to foot with sulphur, his face a dead chalky mask, as they leave the castle cellar.

A violent storm rages while the villagers cry and cheer as the last remaining walls of the Franken-

Ygor rejoices that the Monster lives again.

"Come, we are going to Vasaria to find Dr. Frank'shtein."

Ygor is excited by the laboratory attempt to revitalize his friend.

stein castle crumble into dust. Unaware, the villagers are being watched by Ygor and the Monster, standing in the hills above them.

"We fooled them!" Ygor cackles. "We'll go to the country. Better country than this," he says, helping the Monster into the woods. But the Monster, arms outstretched, wanders off the dirt road under the trees. The lightning strikes the earth about him.

"No! Come back! Come back! Ygor cries, trying to catch the excited Monster, fearing one of the bolts might strike him down. Annoyed by Ygor's shouts, the Monster knocks him to the ground, reaching up to the sky with both arms, trying like a child to catch one of the streaking bolts. "NO! NO!" Ygor screams, helpless.

One last terrific slash of lightning strikes the Monster's electrodes, almost knocking him off balance, pieces of sulphur chipping off his body. Ygor gasps, fearing the monster has been destroyed, but his fear turns to amazement as the Monster rises in triumph, full strength now in his command. "The lightning—it is good for you. Your father was Frank'shtein and your mother was the lightning. She has come down to you!" Ygor cries, joining his friend. "We will go to Ludwig, the second son of Frank'shtein. He has all the secrets of his father who created you. He will harness the lightning for you. It will give you strength, strength of a hundred men. Come—come. We are going to find Dr. Frank'shtein."

"The *Second* Son of Frankenstein"

The morning sun shines brightly on the town of Vasaria, miles away from the desolate village of Frankenstein. At the end of the sleepy hamlet stands the mansion bearing the sign DR. LUDWIG FRANKENSTEIN, Doctor of the Mind.

In the laboratory within, Dr. Frankenstein (*Sir Cedric Hardwicke*), distinguished scientist; his two medical assistants, Dr. Kettering (Barton Yarbrough) and the older Dr. Bohmer (Lionel Atwill), all dressed in lab smocks; stand over an unconscious patient and smile at their final triumph.

"Here you are, gentlemen, Frankenstein says, removing his rubber gloves.

"Think of it," Kettering exults, "the first time the human brain has been removed from the skull, subjected to surgery and replaced."

"With success, we hope," adds Bohmer.

"Medical science has advanced a great deal since your experiment, Dr. Bohmer. It is unfortunate that it had such tragic consequences. But you blazed the trail . . ." Frankenstein pauses, evidently hitting on a sore spot, as Bohmer angrily snaps off his rubber gloves in deep remorse and sadness.

That afternoon, Ygor and the Monster, his face and clothes now completely clean of the sulphur, enter the towngates of Vasaria. Ygor approaches a young girl, whose flock of geese panic at the sight of the unearthly Monster. "Please . . . what is the name of this village?"

"Vasaria," the goosegirl answers, staring at the Monster who stands beside Ygor. "Pretty place," says the hunchback. "Is there a doctor named Ludwig Frank'shtein in the village?"

"You mean the one who cures those who are sick in mind?" she asks. The Monster wanders away from Ygor's side down the street where a small group of children are playing, and watches them with curiosity.

"Yes, that's the one I mean."

After receiving directions, Ygor turns back to find the Monster gone.

"The Giant Kills"

Meanwhile, the Monster notices a group of older boys bullying a little girl. She is about to kick her rubber ball when one of the boys turns to the others.

Bohmer (Lionel Atwill) & Ludwig Frankenstein (Sir Cedric Hardwick) prepare to operate on the Monster (Lon Chaney Jr.)

Ludwig & Bohmer anxiously await the awakening of the Monster.

"I'll show her how to kick it!" With that, he runs into her path, kicking the ball before she can, sending it flying to the roof of a nearby store, its string catching onto the high chimney.

The boys laugh as the little girl, Cloestine (Janet Ann Gallow), tearfully watches her ball swaying on the chimney top, far out of her reach.

The Monster slowly strides down the road towards the boys, frightening them away with his cold stare. Cloestine turns to see what scared them and finds the Monster looking down at her, his face expressionless.

"Hello. Are you a giant?" She smiles, not at all fearful of the inhuman appearance of the Monster. "Can you get my ball? It's way up there." The Monster lifts her into his huge arms and cuddles her in his grasp. She points to the ball and the Monster walks toward the house as a crowd of villagers gather in fear and curiosity.

When the Monster with the child in his arms climbs the iron stairs leading to the roof, one of the men rushes up to the Monster with a club but is sent hurtling off the stairs to the screaming crowd below. As the Monster reaches the top of the roof, one of the crowd approaches a particularly terrified businessman in the crowd.

"Is that your child, Hussman?" "Yes! Yes!" sobs the troubled father.

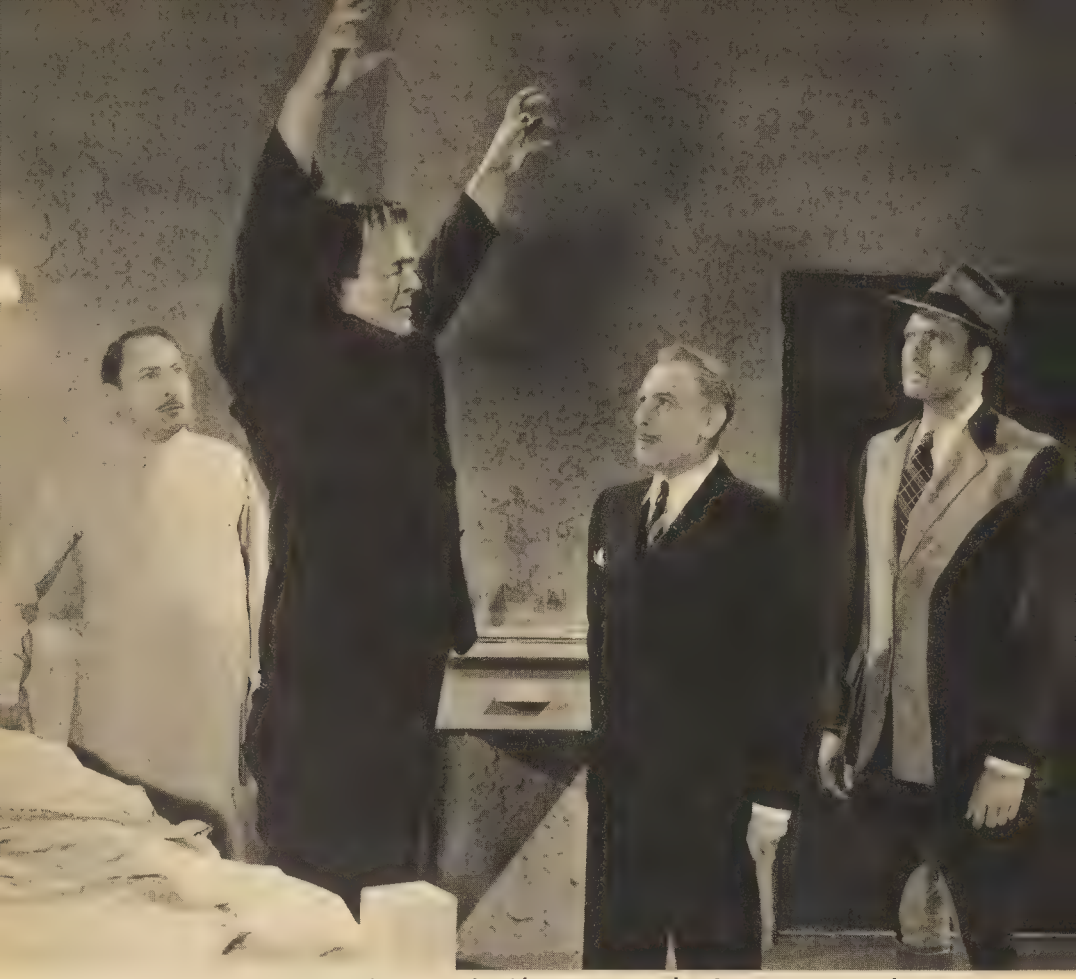
In the meantime, Ygor, searching for his huge friend, tries to get the Monster's attention without notice from the rest of the crowd. One of the younger men is about to raise a rifle to the giant on the roof when Hussman rushes up to him and stops him before a bullet can be fired. "No!" he shouts. "Do you want to kill my child?"

Another sturdy villager climbs the stairs to the roof and confronts the Monster with a gun, only to be struck to the street below by one powerful blow.

In a last attempt, Hussman beckons to his daughter, cradled safely in the Monster's arms. "Cloestine, ask your friend to bring you down, dear. Tell him no one will hurt him."

Cloestine turns to the Monster. "Please take me down, my daddy says no one will hurt you," she

The Monster tests his senses after the operation.



Eric (Ralph Bellamy), Ludwig & Bohmer watch with concern as the Creature towers above them, exhibiting his strength.

pleads. Ygor catches the Monster's eye and silently urges him to come down; the Creation nods slightly. Before descending the stairs, he helps Cloestine grasp the ball, then slowly climbs down.

As the crowd moves closer to the foot of the stairs, a doctor checks the two dead villagers. The police, headed by the Chief Constable (Leland Hodgeson), cautiously approach the Monster, while Hussman holds out his arms to receive his child. As soon as Cloestine is safe, the Constable orders his men, armed with clubs, to subdue the Monster. Growling and in chains, the huge thing is taken to the prison-house.

"Triumph of Ygor"

The next morning, Eric Ernst (Ralph Bellamy), Vasaria's prominent young prosecutor, who is engaged to Elsa (Evelyn Ankers), Ludwig's daughter, arrives at the Frankenstein home. Elsa leads Eric into Frankenstein's study, where he is working on his notes. Upon seeing Eric, he rises to greet him.

Eric gets straight to the point. "Doctor, we have a madman down in the village jail and we'd like you to come down and examine him."

"I have some work to complete, Eric, but I'll come down later."

The Monster goes berserk and attacks Bohmer!

The Monster knocks a villager to his death in the street below.

WILL CHILD'S PLAY MAKE THE MONSTER MILDER OR WILDER?

"This is urgent, he's already killed two of the villagers. We have him in chains but if he gets loose he can tear down the building!"

Frankenstein smiles. "That's a bit of an exaggeration, isn't it?"

"No indeed, sir. He's huge—a monster. I've never seen anything like him."

Frankenstein agrees to come right away but as soon as Eric and Elsa leave, Martha the maid enters. "Doctor, there's a man here to see you. He says he comes from the village of Frankenstein."

An icy chill creeps down Ludwig's back. "Very well, I'll see him."

Frankenstein paces the room in deep thought and concern until his reverie is broken by a harsh gravelly voice . . . "How does it feel to face a man you thought your brother killed, doctor?" Ygor!

"The Monster is with me," Ygor grins. "He's the one at the police station. But he won't be there long. You will bring him here."

"The law must take its course," Frankenstein says, in deep fear.

"Law!" Ygor snorts. "What can the law do to him? He is just as dangerous now as he ever was before. But besides his sick brain, he has a sick body. You can make him well, Frank'shtein," Ygor demands. Ludwig grows pale. "How? What can I do?"

"You can harness the lightning for him. Give him back the strength he once had. Will you do it, Frank'shtein?" Ygor pursues.

"Ever since my father put life into that thing it has been a curse. The horrible consequences of his creation killed my father, drove my brother into exile. The Monster shall not ruin *my* life. I have friends here, a lovely daughter. They know nothing of all this."

"You wouldn't want to spoil all that, would you, doctor?" Ygor grins evilly. "You don't want me to tell them you are the son of the Dr. Frank'shtein that created him, that your brother made the thing live after it had been dead for years."

"No! No!" Ludwig shouts. Ygor laughs. "Then you tell the police to turn him over to you." Frankenstein consents against his will, and Ygor, chuckling at his triumph, leaves.

"The Monster in Chains"

Shaken, Frankenstein immediately dashes for the top drawer of his desk and removes a key. Then walks over to a cabinet against the wall, opens a drawer and removes a large volume which he places on his desk, blowing the thin layer of dust off its cover. THE SECRETS OF LIFE AND DEATH *by Dr. Heinrich Frankenstein, and Notes and Memoranda by Wolf von Frankenstein.*

The Monster is angered because the people want to take away his new little friend.

Tiny Cloestine (Janet Ann Gallow) is unafraid of the "big bogey man".

The Monster returns the little girl safely to Hussman, her father (Olaf Hytten).

Elsa suddenly enters and Ludwig hides the book. "Father, who was that strange-looking man I saw leaving the house? He smiled at me—a cruel smile. It was dreadful."

"Well, you know what my patients are," Ludwig responds, nervously. "Don't let it worry you. Now come along, my dear, I must be getting down to the village."

The Vasaria courthouse had become crowded with people, curiously waiting for the arrival of Dr. Frankenstein. Police block the door as the court of lawyers and policemen attempt to quiet the witnesses seated in the aisles. Next to the judge's box, Frankenstein's Monster, chained to a chair, sits expressionless as the people mill around him.

The judge enters the courtroom and is met immediately by Eric. "I have read the reports on the nameless prisoner," the judge says. "I don't understand the urgency that requires an immediate hearing."

Eric tells him that the prisoner is a dangerous madman. He also tells the judge that Dr. Frankenstein will arrive shortly to examine the prisoner.

Court is called to order and Eric questions the Monster to no avail.

The judge interrupts. "I understand the little Hussman child has a certain influence over the prisoner. Perhaps if she could talk to him we might find out his identity."

Little Cloestine steps from the crowd gathered outside the courtroom and approaches the chained Monster with childish innocence. "What's your name? Where are you from? Won't you tell us?" she says, touching one of the big hands and bringing a smile to the hard face. Eric picks her up and returns her to Hussman. "All this serves no purpose, your honor," he says, "but Dr. Frankenstein is here. Let him examine the prisoner now."

The courtroom is hushed as the scientist, carrying his medical bag, walks across the courtroom and confronts the chained monster. He stares at his father's creation in awe and silent fascination, the Monster dimly smiling and nodding at the son of his creator.

Noticing the Monster's reaction, the judge says, "He seems to recognize you, Dr. Frankenstein."

"I never saw this 'man' before in my life. I know nothing about him," Frankenstein declares. The Monster's expression changes to one of disappointed hate. His face twists and with one burst of strength he uproots his chains. The entire courtroom is turned into chaos and turmoil, the villagers and the courtroom officials alike fleeing in terror. The police make a futile effort to restrain the Monster but he knocks them out of his way and raises his chains to strike Frankenstein. The doctor has remained unmoving, trying by sheer strength of personality to subdue the raging Monster. Then a strange, fluting melody is heard . . .

Courageous Cloestine confronts her friend in court and is puzzled by his chains.

"The Monster Escapes"

Recognizing the familiar tune, the Monster turns away from the doctor and breaks out of the courtroom, meeting Ygor in the deserted street. The broken-necked blacksmith leads the Monster to an empty wagon, crying "Come, come here!" He helps the Monster into the wagon, as the villagers join together with clubs and weapons and pursue the pair down the street and into the hills, where the unholy duo on their stolen wagon make good their escape.

Late that evening, as a thunderstorm brews, a worried Elsa paces the floor of her room in deep distress, thinking of Ygor's strange smile, the maniac in the courtroom. She enters her father's deserted study and finds THE SECRETS OF LIFE AND DEATH. As she reads, she learns of the dark heritage of the name Frankenstein.

Horrified, she closes the book and is about to leave the room when she notices an awesome shadow on the wall, growing larger and larger. She whirls to the window and sees the rain-drenched figures of Ygor and the Monster. She shrieks and runs into the parlor where her father stands uneasily beside the fire.

"I've seen it! Oh, father," she shudders, clutching him.

"Your nerves are on edge because of the storm," he says in an effort to calm the panic-stricken girl. "No," she gasps. "He's here, I tell you, and that other creature is with him, that Ygor!"

Outside in the storm and rain, the Monster and Ygor approach a door of the castle. "Frank'shtein! . . . Frank'shtein! . . ." Ygor cries and points to the door. The Monster smashes down the door and stumbles into the corridor inside. Dr. Kettering, hearing the crash, enters the corridor from the lab and is confronted by the Monster who backs the scientist into a corner where . . .

"The Death of Kettering"

Elsa and the doctor hear Kettering's screams and rush down into the corridor. The Monster slays Kettering brutally and starts to drag his dead body under one arm but Ygor convinces him to drop Kettering and to go with him.

Frankenstein enters the corridor and examines Ketterings broken body as Elsa joins him. "Father! Who is it?" "It's Dr. Kettering," he begins as he looks up to see the Monster is heading for Elsa.

Ludwig shouts a warning, but the Monster catches Elsa, who screams and faints. The Monster carries her down the hall as Ygor intervenes again. But the Monster sends Ygor hurtling against the wall.

Frankenstein smiles crookedly. "You're a cunning fellow, Ygor. You think that I'd put your sly &

sinister brain into the body of a giant? *That* would be a monster indeed! It must be my way or I will not be responsible for the consequences." He returns to his work as Ygor looks on with growing hatred.

"A New Brain"

At dawn, Frankenstein tries to persuade Elsa to trust him. "I can assure you that the Monster will never trouble anyone again."

They are interrupted by Bohmer. "I was wondering, doctor, when you plan to —er—operate?"

"As soon as possible," Frankenstein replies, rising from his desk. "Tonight, if possible. Shall we proceed to the lab? They leave Elsa behind, going deep into the bowels of the old house, until they reach the dungeon level. In a dank stone room, they find the Monster with Ygor talking to him.

"A new brain! Understand? A new brain!" Ygor cackles, pointing to the Monster's head. The thing nods slowly. But when he catches sight of Dr. Frankenstein, he strides to him and raises his huge hands as if to strike the man he despises. But something dawns in the Monster's dim mind, and instead of bone-crushing blows, his hands gently pat Ludwig's shoulders.

"Does he understand?" Frankenstein asks.

"Can't you see? He's the first time happy in his life," Ygor laughs.

"Good, take care of him today. I'll operate tonight." Ygor nods as Frankenstein & Bohmer leave.

Later, Ygor approaches Bohmer, working alone in the lab. "So you're going to let Frank'shtein go thru with this operation, to put the brain of his friend into our friend?" He smiles hideously.

"*Our* friend?" Bohmer asks, curiously. "Yes," replies Ygor. "You, the great Dr. Bohmer, who taught Frank'shtein everything he knows. How would you like to be the head of the medical commission in this state?"

Bohmer frowns. "You weave a pretty fairy tale, crooked neck. How can all that be accomplished?" Ygor cackles. "You make sure that the brain of Kettering does not go into the head of the Monster. My brain will go into it!"

"You fool," Bohmer says. "You'd die."

"Die? Only this crooked body will die! I will live again. My brain in that body would make me a leader of men! We would rule the state—even the whole country... ha ha! You do as I say and you will have everything you want!" Ygor smiles with glee as he sees greed spread over Bohmer's face.

Lon Chaney Jr. is more than puzzled by his chains—he's infuriated by them!

The Monster wants a new brain—let's hope she'll feel *no* pain!

"The Search That Failed"

That night, as Frankenstein makes final plans for the coming brain transplant, Eric & the police enter, admitted by Elsa, together with several villagers acting as a small possé.

They explain to Frankenstein that the lunatic who escaped from the courtroom has not yet been recaptured, and the people are growing fearful. "A creature like that can't go about unnoticed. Obviously," Eric says with open suggestion, "someone is offering him refuge."

"What are you insinuating, Eric?" Frankenstein says with bravado. "Perhaps you'd care to search the estate? I warn you, if you contemplate such presumption you will not be welcomed here in the future as my guest."

"That will not be necessary, if you'll permit me to have a few words with Dr. Kettering," Eric insists in a cold voice.

"Unfortunately Dr. Kettering had to return home early this morning due to sudden illness in his family."

"Dr. Kettering was *not* on the morning train," a constable says.

Over Frankenstein's objections, Eric & his men make a thorough search of the house, and at last stand before the door of the Monster's room. They all enter and find—nothing! Frankenstein sighs his relief.

"It seems that this room has been recently occupied," Eric notices. Frankenstein angrily replies: "You're familiar with my work. I keep this room and the auxiliary operating room ready at all times for work with the more violently insane." Eric apologizes, but Ludwig goes on. "I warned you that you'd regret this action!" The men from the village leave in embarrassment.

Frankenstein makes his way to the lab at once, bolting the heavy door with the Monster close behind, trying to break through. Ludwig opens a panel and moves a set of knobs. Through the air-vents in the corridor, a mist of gas seeps, making the atmosphere thick and cloudy. Frankenstein watches through the small window in the door. The Monster drops Elsa and holds his head numbly. Ygor chokes in silence, dropping to the floor beside Kettering's body. Quickly losing his senses in the gas, the Monster in a state of panic tries in vain to smash the lab door, but soon falls to the floor with the others. Frankenstein turns on the powerful vacuum pumps which empty the corridor of gas, and calls for Dr. Bohmer.

Soon the stout scientist enters the hall. "What is it, doctor?" "Help me with her," Frankenstein grunts; he and Bohmer carry Elsa's limp form into the laboratory. Bohmer returns to the hall and examines Kettering's corpse, stunned.

"Bohmer Bows Out"

The next afternoon, Dr. Frankenstein enters his

Ygor is not too eager to open the door for the Monster because (see next picture)—

"Why kill *her*? Ygor has a better idea: you will have *his* brain!"

laboratory, where the unconscious Monster lies strapped to a horizontal lab-table. Ludwig looks at the Monster's huge body, silently marveling and yet fearing this thing that his father had created. Unknown to him, the Monster's eyes slowly open and stare coldly up at the ceiling. As Frankenstein is about to examine the straps on the huge legs, the Monster suddenly lunges up, snapping his chest bonds like string. The frightened scientist manages to inject the Monster with a drug before it frees itself completely.

Bohmer enters, stands watching with a strange expression on his face.

"Dr. Bohmer," says the second son of Frankenstein, "I need your aid. This Monster must be destroyed." "But how?" asks the other, "he's not subject to the laws of ordinary science."

"There is a way . . . He was made limb by limb, organ by organ. He must be *un*made in the same way!"

"But this thing lives!" cries Dr. Bohmer. "It would be murder!"

"How can you call the removal of a thing not human 'murder'?"

"I regret, doctor, that I cannot be a part of your plan," Bohmer says bluntly, and stalks out of the laboratory.

"The Spirit Speaks"

That evening, Dr. Frankenstein, prepared to do what must be done alone if necessary, dons surgical clothes and prepares his instruments for the dissection. As he raises the first scalpel, he stops frozen. A blurred, swirling image appears before him—the face of his father—THE GHOST OF FRANKENSTEIN! The spirit speaks: "My son, what are you about to do? Would you destroy that which I, your father, dedicated his life to creating?"

"I must!" the shocked Ludwig replies. "This thing which you have created is in itself destruction! It has destroyed all that it has touched."

"That is because I unknowingly gave it a criminal brain. With your knowledge of science, you can cure that," the spirit says in hollow tones. "What if it had—*another* brain?"

"Another brain!" The idea stuns Frankenstein like a thunderbolt as his father's apparition dissolves. Hastily, Ludwig attaches the high-frequency wires to the Monster's electrodes. "Bohmer! Bohmer!" he calls, as he sends the current roaring & flaming into the inert body.

Bohmer enters the lab. "What it it, doctor?" Then he notices what Ludwig is doing. "You've changed your mind!" he exclaims happily, and begins to help Ludwig recharge the Monster.

"Frank'shtein!" Ygor calls, and is admitted to the lab. "You have agreed—you're giving him life!" Ygor says excitedly.

"Yes, I'm going to give him another brain. You must explain to him when he regains consciousness, you must make him understand."

"Kettering's brain?" Bohmer asks. "Yes," Frankenstein smiles, "Kettering. A man of character & learning. The Monster will cease being an evil influence and become everything that is good."

A shocked Ygor shouts, "No! No! No! You cannot take my friend away from me. He's all that I have. You're going to make him *your* friend, and I'll be alone."

"It will be this way or he will be destroyed," Ludwig exclaims.

"No, not that!" Ygor cries. When the two doctors return to their work, a crafty smile crosses Ygor's face, and he says in his most persuasive tone, "Doctor, Ygor's body is no good. His neck is broken, crippled & distorted. Lame & sick from the bullets that your brother fired into me. You can put *my* brain in his body! We'll be together always—my brain and his body, together!"

The Monster kidnaps Elsa Frankenstein (Evelyn Ankers).

It takes 7 men to restrain the Monster.

"Cloestine Is Kidnapped"

Outside in the night, the Monster has been searching for and finally finds the Hussman home. He smiles to himself and quietly enters thru the front door. He stumbles about in the dark house and finds a child's room, lit by a small lamp on the nightstand. The Monster enters and discovers joyfully the sleeping form of Cloestine Hussman. She awakes, and smiles and reaches up for her giant friend. As the Monster lifts her, he hears the eerie sound of Ygor's shepherd-horn from the street outside. The Monster wraps her in blankets and starts for the door but he notices the ball on the nighttable and takes it with him. The ball tips over the lamp on the table, crashing it to the floor. An inferno of fire builds up on the carpet as the Monster leaves the blazing bedroom.

Later, as a storm rises outside, Bohmer, alone in the laboratory, hears a knock on the door. He opens it to admit Ygor & the Monster, carrying Cloestine & her ball. "Are you mad?" Bohmer shouts at the hunchback. "Why did you let him get away?"

"Let him? Do you think I knew what he was going to do, that I could stop him?"

Bohmer tells Ygor of Eric's search and Frankenstein's anxiety to begin the operation. "But," Bohmer says, "the child complicates matters." Ygor assures him that he can now handle his giant friend and rushes up to the Monster who stands eagerly at the operating room door.

"No," Ygor pleads, knowing the Monster's inten-

Mary Shelley's brainchild. (*Child*—??!!)

The Monster begins to destroy the lab.

The Man-Mountain Monster protects the fallen body of his friend Yqor.

tions, "*it* would kill her. Ygor has a better idea—you will have the brain of your friend Ygor! Tonight, *my* brain will be *your* brain!" But the rebellious Monster slams his companion against the wall and opens the door to the operating room. As Ygor tries again to stop him, the Monster crushes Ygor between the door and the wall. The Monster enters the other room; Bohmer catches the half-dead Ygor as he falls to the floor.

"The Brain of a Child"

Upstairs, Frankenstein sits in the parlor with Elsa, trying to calm her—when suddenly the Monster enters, carrying Cloestine under his arm. The huge thing approaches Frankenstein. He gently points to Cloestine's head, and then to his own, staring at the scientist for a reply.

"Father, what does he want?" Elsa gasps. "I'm going to operate tonight to give him another brain—and he wants the brain of that child!" Franken-

Flame & fiends never get along well together.

The Monster, ablaze, lifts his gaze in agony.

stein concludes in a whisper.

Horrified, Elsa rushes up to Cloestine, but the Monster raises his arm in anger, as if to strike Elsa. Frankenstein halts him, lowering his arm slowly. He takes Cloestine from the Monster and hands her to his daughter. "Take the child inside, quickly," Frankenstein tells her.

The Monster, angry, starts for Elsa, only to be subdued by Frankenstein. The Monster corners the scientist against the wall but Ludwig detaches the ball's cord from the Monster's fingers and uses it to lure the huge thing into the operating room.

"The Brains in the Jars"

Hours later, Frankenstein & Bohmer, dressed again for surgery, prepare the last details for the brain-transplant. The Monster lies heavily anesthetized, strapped to the operating table, inhaling thru the oxygen mask tied over his face. Frankenstein visually checks over the last minute details, then turns to his associate. "Bohmer, our respective operations must be timed with the utmost precision. Any delay in the transfer would mean failure."

At that, Bohmer leaves the operating room to Frankenstein, who wheels the equipment cart over to the operating table on which the Monster lies, and begins the operation on the Monster's misshapen skull.

In the other operating room, in the meantime, Bohmer confronts the gravely wounded Ygor. "I warned you fairly—this operation may not be successful—it may be the end of everything."

"Better death, than a life like this . . . now that I have seen the promise of a life, forever. . . ." Ygor sighs weakly.

Bohmer walks over to the lab-table and soaks a cotton swab with ether. He gives a last look at Ygor, and buries the soaked swab in the blacksmith's bearded face.

The Master Make-Up Artist, Jack Pierce, gives Lon Chaney Jr. one more lick of the icing.

Hours pass as the two men operate on their separate patients, finally freeing the two brains and depositing them in glass tanks. The Monster's brain is disposed of and "Kettering's" brain is majestically wheeled into the laboratory by Frankenstein, who joins Bohmer in the lab. The tank is taken into the operating room and placed beside the Monster's open skull. Frankenstein smiles to himself in triumph as he looks over the brain pulsating in the jar and turns to Bohmer. "Kettering's brain—what will he think when he resumes life in that body? Will he thank us for giving him a new lease on life? Or will he object to finding his ego living in that human junk heap." Wondering, Lud-...wig proceeds with the final stage of the operation....

"Monster More Monstrous"

Weeks later, the villagers of Vasaria gather, bound by common fear of the Monster. Hussman's child is still missing—her bones were not found in the ashes of her bedroom. A decision is quickly reached—Frankenstein must be harboring the Monster, whom they still believe to be a lunatic. And since the Monster had shown fondness for Cloestine, she must be there too. They determine to rescue the child, and form a mob to advance on the castle.

Eric, fearing for Elsa's life, rides on ahead. He confronts Dr. Frankenstein with the fact that Kettering did not return home. Ludwig, feeling his real triumph is near, decides to reveal all. He leads the young prosecutor to the laboratory, explaining what he thinks he has done.

Outside the castle, the villagers become impatient. "He's been in there long enough. We may be losing valuable time!" Hussman complains to the head man.

"All right, men, he's had his chance. Now's our turn!" The leader turns to the others, as the all enter the gates and approach the castle.

Eric & Dr. Frankenstein face the motionless Monster, sitting on the edge of a table. Bohmer stands aside to watch the reactions of both the Monster and the scientist. "You know who I am—tell me, who am I?" Frankenstein asks, his heart pounding for the reply.

"You are ... Dr. Frank'shtein," the Monster replies, but not in the soft & gentle tones of the late scientist but in a harsh, gravelly, oddly-accented tone.

"And you—you are Dr. Kettering!" Frankenstein shouts in horror of what he fears.

"I am NOT Dr. Kettering," the Monster grins hideously, "I am *YGOR*!"

Frankenstein backs away in horror as the Monster stands and approaches him. "I am Ygor!" he raves. "I have the strength of a hundred men! I cannot die! I cannot be destroyed! I, Ygor, will live forever!"

I've created a hundred times the Monster that my father made," Frankenstein gasps, terrified. He whirls on the other scientist. "Bohmer! This is your work!" Ludwig grabs Bohmer but is himself

She was 4 years old and he stood 6'9" and weighed 284 lbs. in his costume.

clutched by the Monster's huge & powerful hands. "Don't touch him!" Ygor's harsh voice rasps. "He's my friend. I should kill you, Frank'shtein. But your father gave me life—and you gave me a brain!" The Ygor-Monster flings the scientist roughly into a corner, where he is helped to his feet by Eric.

"Poison Gas"

Upstairs, the villagers knock down the entrance door with a huge log, and scatter madly, shouting curses & oaths, thruout the entire house, searching for the scientist.

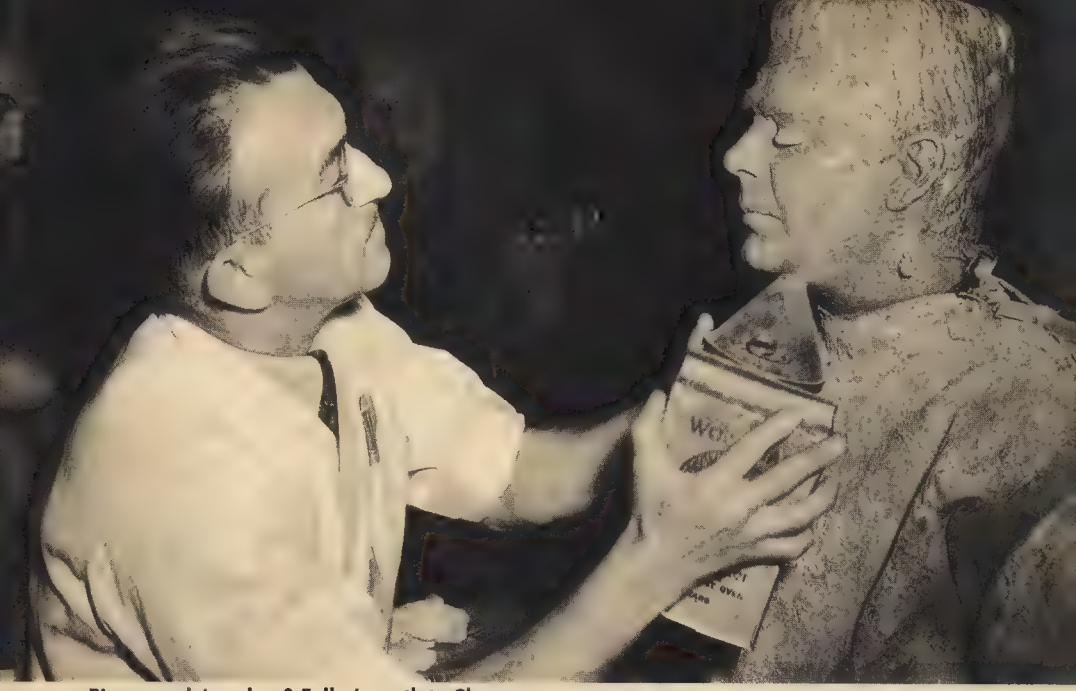
Hearing the uproar, Eric cries: "It's the townspeople—I can't offer protection now!"

Acting quickly, the Monster turns to his friend. "Bohmer! Turn on the gas—fill the house with it. We'll kill all of them!"

At this Eric escapes from the room and locks the door behind him. He flees to the corridor as the Monster batters down the door with his brute strength. Eric continues to the parlor, where most of the villagers are gathered, and tries to stop them. "Get back" he shouts. "You might all be killed! They're turning on the gas!"

Downstairs, Bohmer opens the panel and switches on several knobs which release the knockout gas thru the air-vents in all parts of the house. Frankenstein, seeing what Bohmer is doing, tries to stop him. "Bohmer! You must be mad!" The Monster comes between them and throws Ludwig against one of the tables, breaking his back. "Leave him alone!" the Ygor-thing cries, as Bohmer fills the house with the gas in lethal quantities.

TWO OF REALART'S RE-RELEASE POSTERS, NOW MUCH SOUGHT AFTER COLLECTORS' ITEMS AMONG FILMONSTER FANS.



Pierce applying clay & Fuller's earth to Chaney.

She resists: "But what about father?" "I'll go back for him," Eric decides, and disappears down a gas-filled corridor. The young prosecutor races thru the poisoned castle, breathing thru a handkerchief held to his face. He reaches the laboratory and strains his eyes to see thru the small window in the door. He sees Bohmer standing heartlessly at the door, watching the Monster throw Frankenstein's limp body to the floor.

"Mask of Terror"

Giving up hope of saving the doctor, Eric turns to find Elsa standing at his side. She faints from fear and exposure to the gas; Eric carries her out of the house.

Inside the lab, the Monster's exultant expression fades; his face changes to a mask of confusion & fear. "Bohmer!" Sensing trouble, Bohmer turns to the Monster to find him walking aimlessly thru the lab, knocking over several tables.

"BOHMER!" Ygor's voice shrieks, "I can't see! Bohmer! Where are you?!"

"Here, here I am," Bohmer stammers as the Monster with Ygor's brain clutches him and gasps, "I—can't see you!"

The half-dead Ludwig smiles sardonically. "Your dream of power is over, Bohmer. You didn't realize that his blood is the same type as Kettering's—but not the same as Ygor's. It will not feed the sensory nerves. . . ." Ludwig's voice fades and his eyes close.

Realizing what has happened and what has caused it, the Monster clutches Bohmer's shoulders and shakes the trembling scientist insanely. "Bohmer! You played a trick! What good is a brain without eyes to see? What good is a brain without eyes!" He flings the scientist aside like a toy into a generator. Bohmer screams as the current courses thru his body, and he falls to the floor dead.

"The Castle Collapses"

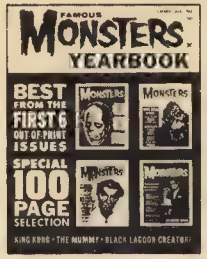
Blindly the Monster/Ygor stumbles thru the lab, toppling table after table of chemicals & apparatus over in anguish. He backs into one of the electrical machines, setting ablaze the rack of chemicals near it. The lab roars into an inferno as the Monster tries to feel his way to the door.

The skin slowly burns & peels from the face of the anguished Monster, wandering aimlessly thru the smoke & flames. Hearing a roar overhead, he holds his arms above him and makes one last dash thru the lab. CRASH! He is pinned to the floor by a ceiling beam, trapping him in the flames & smoke.

The mob flees the castle and out onto the grounds as the walls topple over in a sheet of flame. And in the hills above the disintegrating castle, Elsa buries her head in Eric's shoulder, sobbing quietly. Eric silently comforts her and together they walk up the hill, looking back at the burning debris as the sun breaks thru on the horizon.

A new day reveals the castle as but a phantom made of smoke. The ghost of Frankenstein is dead.

THE END



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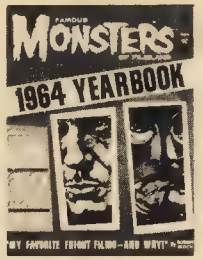

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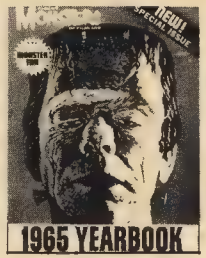

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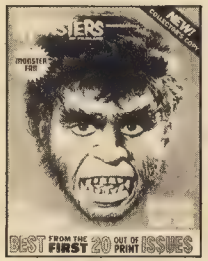

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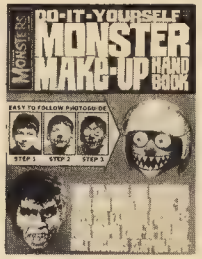

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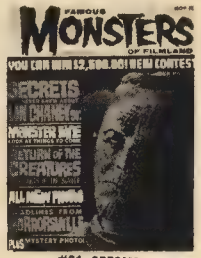

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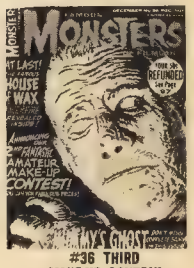

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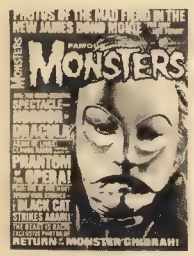

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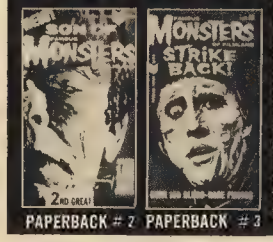

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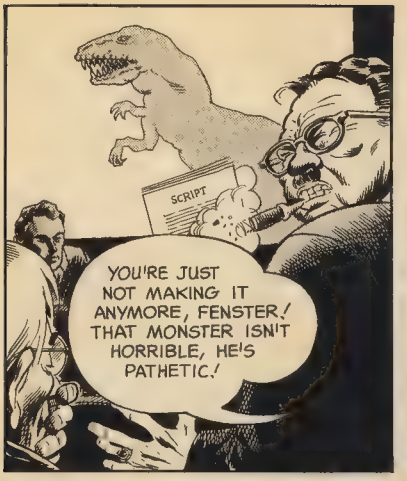
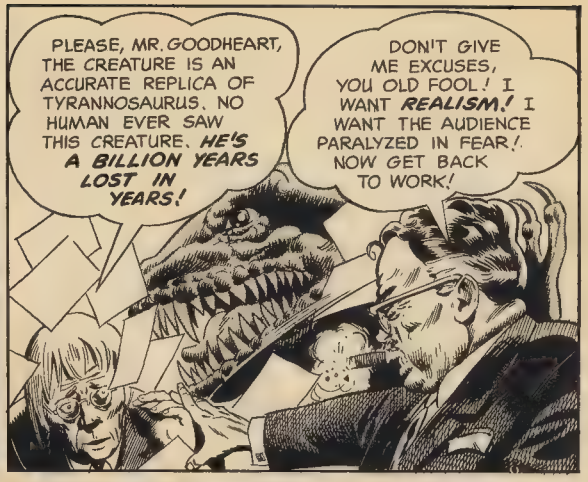
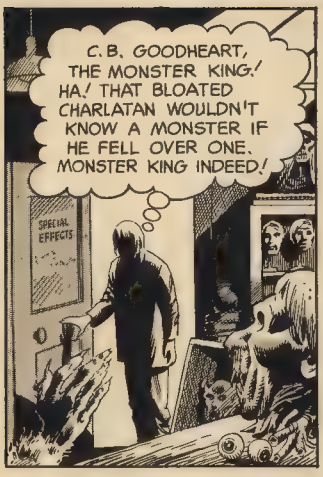
FORTUNE HAH! HE'S BEEN CHEATING ME FOR YEARS! ONLY REASON I STAY ON IS TO BE NEAR ***MY CREATIONS...***

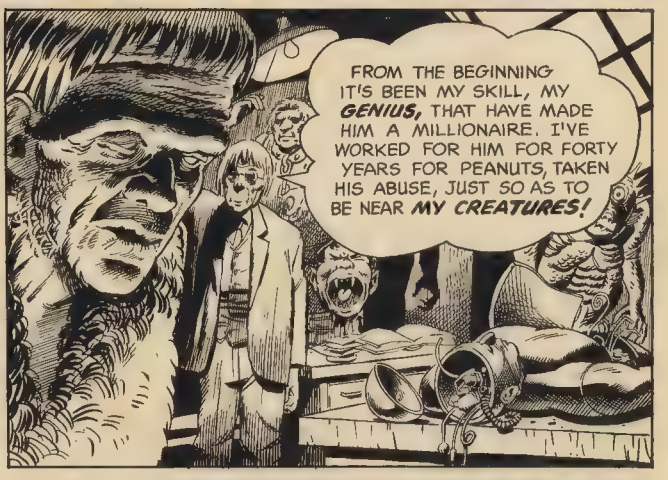
...THIS IS MY LAST PICTURE— WITH WHAT I GET FROM THIS AND MY SAVINGS I CAN RETIRE— ***MY CREATURES AND I!***

THAT LOOKS STUPID! WHERE'S THE ***#%@✱ HORROR?***


SCRIPT
YOU'RE JUST NOT MAKING IT ANYMORE, FENSTER! THAT MONSTER ISN'T HORRIBLE, HE'S PATHETIC!


PLEASE, MR. GOODHEART, THE CREATURE IS AN ACCURATE REPLICA OF TYRANNOSAURUS. NO HUMAN EVER SAW THIS CREATURE. HE'S A BILLION YEARS LOST IN YEARS!
DON'T GIVE ME EXCUSES, YOU OLD FOOL! I WANT REALISM! I WANT THE AUDIENCE PARALYZED IN FEAR! NOW GET BACK TO WORK!

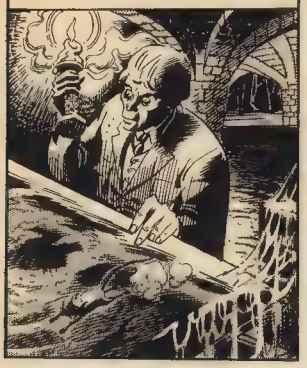

C. B. GOODHEART, THE MONSTER KING! HA! THAT BLOATED CHARLATAN WOULDN'T KNOW A MONSTER IF HE FELL OVER ONE. MONSTER KING INDEED!
SPECIAL EFFECTS


FROM THE BEGINNING IT'S BEEN MY SKILL, MY GENIUS, THAT HAVE MADE HIM A MILLIONAIRE. I'VE WORKED FOR HIM FOR FORTY YEARS FOR PEANUTS, TAKEN HIS ABUSE, JUST SO AS TO BE NEAR MY CREATURES!

THE SECRET OF DR. CLAG'S CABINET WAS MY FIRST FILM. THE STORY OF AN EVIL DEFORMED DOCTOR...
THE PERFECT ACTOR TO PLAY CLAG— CLAG HIMSELF! DEAD THESE MANY YEARS BUT...

...I HAVE FOUND A WAY TO BRING HIM BACK!

AHH, THE RESEARCH THAT WENT INTO LOCATING COUNT DRACULA ...MONTHS OF SEARCHING UNTIL FINALLY...



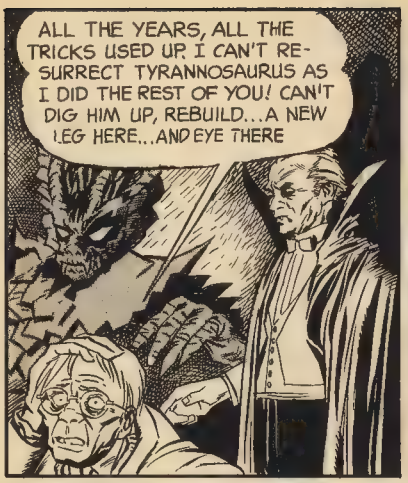
... MY SUCCESS ASSURED!

OF COURSE I HAD TO KEEP HIM SATISFIED, BUT THERE WERE SO MANY ASPIRING YOUNG ACTRESSES IN THOSE EARLY DAYS.

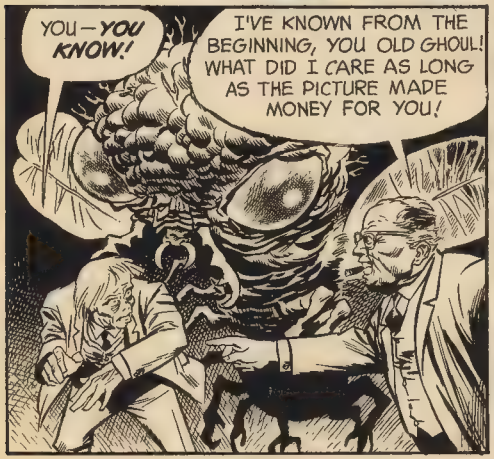
DISINTERING DR. FRANKENSTEIN'S, AH— INVENTION— WAS SOMETHING OF A CHALLENGE. HIS REPAIR FITTED IN NICELY WITH THE FILM PLOT.

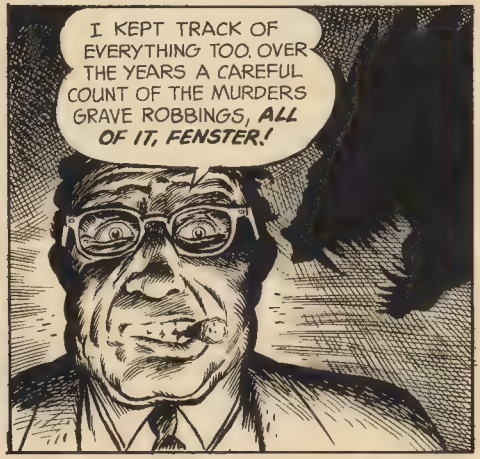
SOME OF YOU WERE IN SUCH SAD DISREPAIR I THOUGHT FOR A WHILE WE WOULD HAVE A PARTS PROBLEM...

BUT IN NO TIME AT ALL WE HAD QUITE A BACKLOG OF SPARES!

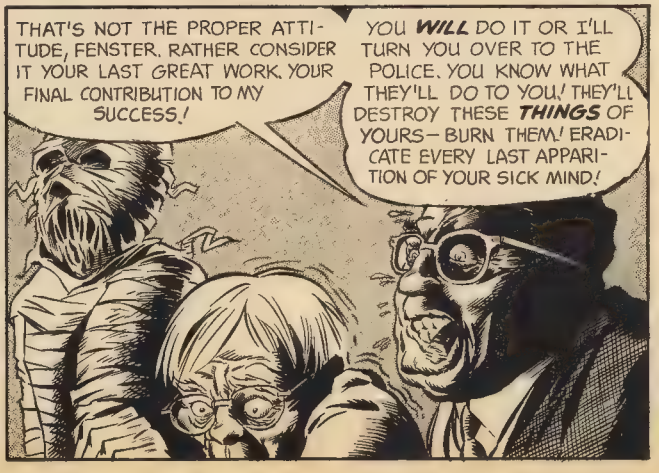

ALL THE YEARS, ALL THE TRICKS USED UP. I CAN'T RESURRECT TYRANNOSAURUS AS I DID THE REST OF YOU! CAN'T DIG HIM UP, REBUILD...A NEW LEG HERE...AND EYE THERE

HA, HA! SURELY THERE'S ONE TRICK LEFT, FENSTER. NO? WELL, YOU'D BEST COME UP WITH SOMETHING!

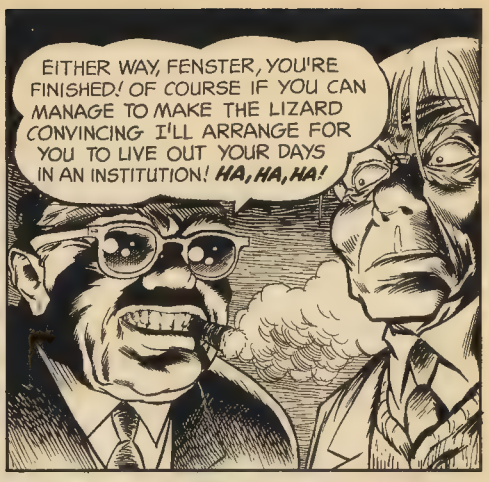

YOU—YOU KNOW!
I'VE KNOWN FROM THE BEGINNING, YOU OLD GHOUL! WHAT DID I CARE AS LONG AS THE PICTURE MADE MONEY FOR YOU!


I KEPT TRACK OF EVERYTHING TOO. OVER THE YEARS A CAREFUL COUNT OF THE MURDERS GRAVE ROBBINGS, ALL OF IT, FENSTER!

THEN YOU KNOW WHY TYRANNOSAURUS IS IMPOSSIBLE!


THAT'S NOT THE PROPER ATTITUDE, FENSTER. RATHER CONSIDER IT YOUR LAST GREAT WORK. YOUR FINAL CONTRIBUTION TO MY SUCCESS!
YOU WILL DO IT OR I'LL TURN YOU OVER TO THE POLICE. YOU KNOW WHAT THEY'LL DO TO YOU! THEY'LL DESTROY THESE THINGS OF YOURS—BURN THEM! ERADICATE EVERY LAST APPARITION OF YOUR SICK MIND!

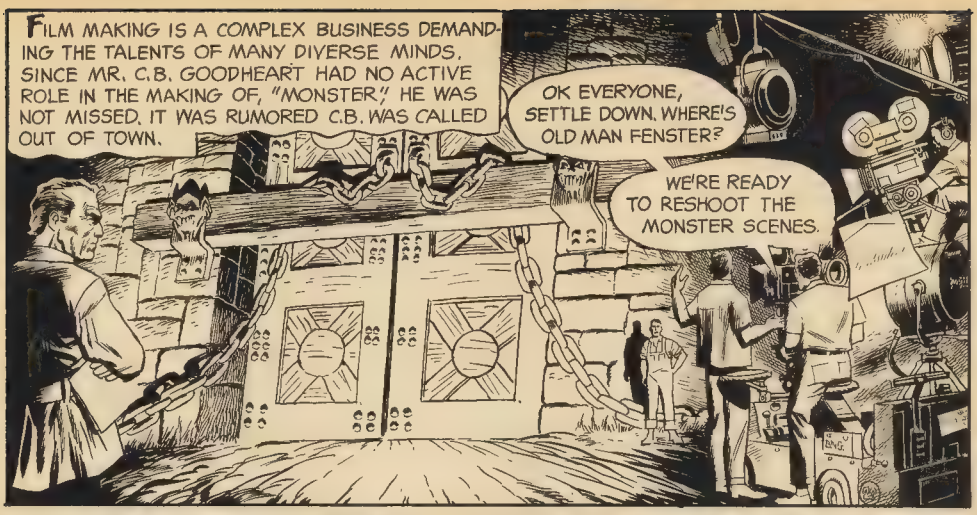
THAT'LL MEAN THE END OF YOU TOO!
THIS IS MY LAST FILM TOO, FENSTER. I'VE MADE MILLIONS FROM YOUR MONSTERS AND I'VE FIXED IT SO THERE IS NO WAY I CAN BE IMPLICATED!

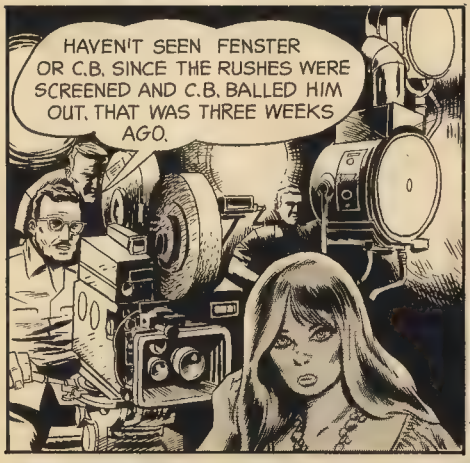

EITHER WAY, FENSTER, YOU'RE FINISHED! OF COURSE IF YOU CAN MANAGE TO MAKE THE LIZARD CONVINCING I'LL ARRANGE FOR YOU TO LIVE OUT YOUR DAYS IN AN INSTITUTION! HA, HA, HA!

AND BY THE WAY, FENSTER, DO SOMETHING ABOUT THE ODOR IN HERE. IT SMELLS ROTTEN!

I CAN'T LET HIM DO THAT! WHAT WOULD HAPPEN TO ALL OF YOU? WHO WOULD FEED YOU...THAT MONSTER!

MONSTER! THAT'S IT! THE SOLUTION TO OUR PROBLEM, THE LAST TRICK! WHY (SOB) IT'S POETIC! COME MY CHILDREN!
YES...THIS TIME YOU SHALL HAVE YOUR REALISM. THIS TIME I HAVE A REAL MONSTER FOR YOU!


FILM MAKING IS A COMPLEX BUSINESS DEMANDING THE TALENTS OF MANY DIVERSE MINDS. SINCE MR. C.B. GOODHEART HAD NO ACTIVE ROLE IN THE MAKING OF, "MONSTER," HE WAS NOT MISSED. IT WAS RUMORED C.B. WAS CALLED OUT OF TOWN.
OK EVERYONE, SETTLE DOWN. WHERE'S OLD MAN FENSTER?
WE'RE READY TO RESHOOT THE MONSTER SCENES.

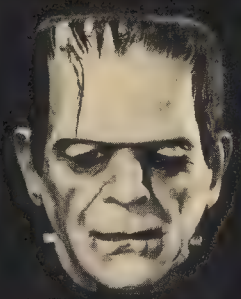

HAVEN'T SEEN FENSTER OR C.B. SINCE THE RUSHES WERE SCREENED AND C.B. BALLED HIM OUT. THAT WAS THREE WEEKS AGO.

OH, THE OLD SPOOK PROBABLY FORGOT! HE'S GOT THE MONSTER IN PLACE BACK OF THE SET.
HE TOLD JOE, HE'S READY WHEN YOU ARE.

ALL RIGHT, WE'LL TAKE IT FROM THE POINT WHERE THE MOB FORCES OPEN THE MONSTERS CAGE DOORS SEEKING VENGEANCE.

A HUSH FALLS OVER THE STUDIO, THE CAMERAS WHIR, ACTORS MOVE INTO POSITION...
LIGHTS!
CAMERA!
ACTION!
CREAK!
YAHHH! KILL THE THING! MONSTER! FORCE THE DOOR!
THE VOICES OF THE EXTRAS CHOKE IN THEIR THROATS. SOMETHING IS VERY WRONG...
WHA-WHAT'S WRONG WITH IT?
LISTEN! THAT VOICE IT'S ALMOST HUMAN!
TYRANNOSAURUS LOOMS FAR ABOVE THEM IN AWFUL SILENCE...
HELP! AWRG...(GASP!) OH, LORD HELP ME!!
AAARRRGHHH
GROWRRRRRR
GRRRAAWWLGGGGG

AAAAIIEEEEEE
NO!
FENSTER! MY GOD! WHAT'S GONE WRONG WITH IT?
NOTHING'S WRONG, HA, HA! IT'S ONLY A MONSTER DOING MONSTER THINGS FOR YOU.
DON'T YOU WANT TO PHOTO GRAPH IT?
GWAAAAARRRRRR
GASP! DON'T MAKE ME DO THIS!!
CHOKE! AARGHH! NOOoo!
THAT VOICE! IT SOUNDS LIKE... LIKE...
AGHHHHHH!
HA HA! HEE HEE! HEE! HA HA HAH!
YAAAAAAAHHHHHHHH!
C.B. GOODHEART!
YES, C.B. FINALLY GOT ALL THE REALISM HE COULD STOMACH! HE REALLY GOT HIS HEART INTO IT! HEH, HEH!
THE END



FRANKENSTEIN

DRACULA

METALUNA MUTANT

WOLFMAN

BLACK LAGOON CREATURE

PROFESSIONAL, HAND-PAINTED CUSTOM

HOLLYWOOD MASKS!

Super De-Luxe heavy rubber masks cover the ENTIRE HEAD and still remain flexible. There are also some monster hands available (see coupon). Exactly like the actual masks and hands used in the famous Universal movies. Created for us exclusively by Hollywood's Don Post Studios and featuring the Secret Hollywood *Skin-Textured* Formula. Each remarkable mask is a Collector's Item you'll treasure for years to come!

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Please rush me the following, for which I enclose $

- ☐ THE MAD DOCTOR MASK ($34.00)
- ☐ MOLE PEOPLE MASK ($34.00)
- ☐ 2 MOLE PEOPLE HANDS ($17.50)
- ☐ THE PHANTOM MASK ($34.00)
- ☐ 2 PHANTOM HANDS ($17.50)
- ☐ MR. HYDE MASK ($34.00)
- ☐ 2 MR. HYDE HANDS ($17.50)
- ☐ METALUNA MUTANT ($34.00)
- ☐ 2 METALUNA MUTANT HANDS ($17.00)
- ☐ THE GORILLA ($34.00)
- ☐ 2 GORILLA HANDS ($17.00)
- ☐ THE CREATURE MASK ($34.00)
- ☐ 2 CREATURE HANDS ($17.50)
- ☐ WOLFMAN MASK ($34.00)
- ☐ 2 WOLFMAN HANDS ($17.50)
- ☐ DRACULA MASK ($34.00)
- ☐ HUNCHBACK MASK ($34.00)
- ☐ 2 HUNCHBACK HANDS ($17.50)
- ☐ THE MUMMY MASK ($34.00)
- ☐ 2 MUMMY HANDS ($17.50)
- ☐ FRANKENSTEIN MASK ($34.00)
- ☐ 2 FRANKENSTEIN HANDS ($17.50)

(Please add $1.00 postage for each mask, and 75¢ for each pair of hands.)

NAME _____

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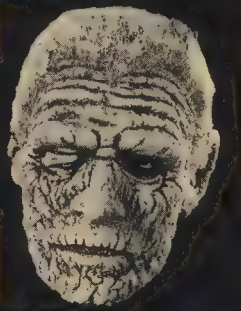
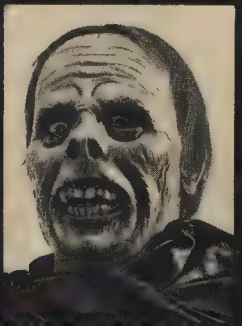


THE MUMMY

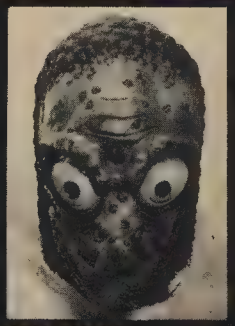
THE MAD DOCTOR

THE HUNCHBACK

THE GORILLA



PHANTOM OF THE OPERA



MOLE PEOPLE

MR. HYDE

MYSTERY PHOTO DEPARTMENT

FAHREN-HEAT 451?

Is it a scene from the famous novel by Burnie Brandbury?

A picture from BURN, WITCH, BURN!?

A foto from DANTE'S INFERNO?

A still from HELLEVISION?

Who knows? We knows. But we ain't talkin'—except, being good eggs after all, to give you a scrambled clue:

HE'S F-FANTASYLAND. Who—pardon our stuttering—the late Walt Disney? Well, could *be* from a Disney film, but we aren't saying—it's up to you to figure out. Successfully rearrange the words HE'S F-FANTASY-LAND and you'll have the name of the picture from which the Mystery Photo came.

Mystery Guest in issue #46?

As we went to press, we had got correct guesses from: Wayne LaBeaud. Cole Gagne. Andrew Patton. Mike Price. John Morrone. Danny Killebrew. Hank Eichner. Jane Gaskell. Cila de Sitnalta. Edward Siegel. John Cherwonogrodzky. (an Atlantean?). Michael Dulka.
They all recognized the manimal as being from Geo. Pal's ATLANTIS, THE LOST CONTINENT.

"A little mind-bending? No, I don't mind," says Boris Karloff. "In fact, you might say it beats flying sorcery!" To discover the terrifying truth of this sinister statement, read and thrill to our Preview of THE SORCERERS!!

THE SORCERERS STARRING BORIS KARLOFF

"Step into my Mad Lab," says the spider to the fly.

A young man will never be the same again after this dreadful night.

For in the laboratory of BORIS KARLOFF the powers of the unknown are always apt to get devilishly out of hand. As they did in THE DEVIL COMMANDS. And THE MAN WHO did this. And did that.

As they do in THE SORCERERS.

THE SORCERERS is the heart-pounding chiller (in thriller color) which Boris has just made here in our native England.

As the picture opens, an old man with a white beard has been standing in a shadowy street for some time, watching a teenage boy in a cafe. Obviously the young man is bored with life and tonight he feels the emptiness of his aimless "good time" existence more strongly than ever.

The bent, bearded figure approaches the young, restless one.

A strangely ominous conversation ensues. A snatch of it: "I can promise you, my boy, more excitement than you have ever dreamed of!"

The boy is game. After all, what does he have to lose but his boredom? His mind . . . perhaps his life. But the young, seeking new & different experiences, rarely worry about that.

And so, the young man accompanies the elderly Professor home—for a scientific experiment . . .

Tom Swift's Electric Chair—the only way to fry!

birth of a monster

England gave him birth but it was Hollywood which made Karloff one of the world's favorite nightmares!

He left his native land unknown, to return many years later, in 1933, an international name forever to be associated with FRANKENSTEIN, unhinged scientists & prickly spines.

Strange it is that, despite his firm British origins, Boris has made comparatively few movies in England. His first in '33 was THE GHOUL.

Then, a bit later on, he came back again for JUGGERNAUT, and THE MAN WHO CHANGED HIS MIND, the latter known variously in the United States as THE MAN WHO LIVED AGAIN, DR. MANIAC and THE BRAINIAC. Way back in 1936 *FM's* editor saw it several times and pronounced it "one of the best."

when Karloff re-saw Frankenstein

Hollywood kept Karloff continuously busy but his occasional British films continued after World War 2 with productions like CORRIDORS OF BLOOD (with Christopher Lee) GRIP OF THE STRANGLER (THE HAUNTED STRANGLER) and THE MONSTER OF TERROR (DIE, MONSTER, DIE).

Now Boris has, as he recently told me, "returned to his roots" with a permanent home in London town—a fine apartment which *FM's* editor & I visited together in the Fall of '65, where we stayed long into the afternoon talking to "King" Boris of the old days of Universal Studios and a million other things besides. As Fate would have it, that very evening our host was seeing himself for the first time in over 30 years in his original FRANKENSTEIN.

And altho Boris (80 on 23 Nov.) still travels frequently to the USA, the fact that England is now his regular abode will, I fervently hope, encourage British producers to make more use of his classic services.

Certainly the independent British co-producer who was associated with THE PROJECTED MAN and is now making DEATHSHEAD VAMPIRE (with Peter Cushing) has made a monstrous step in the right direction, for THE SORCERERS, filmed on location in London, gives Boris his best role in a long while. This terror-filled production gives full rein to that Karloff genius for combining studies of sinister obsession with a commanding sympathy for his characters.

And THE SORCERERS are plural: in this picture Karloff has a very evil wife . . .

the source of the sorcery

Karloff plays Professor Monserrat, a one-time stage hypnotist who has never quite believed in his powers but sadly dreams of a comeback. His wife Estelle, tired of near poverty in their declining years, urges him to make his dreams reality.

For years he has been working on a machine which would enable them to project their wills into the brains of others at a distance and even to feel the sensations of another. The time comes when the professor believes his invention has been perfected. Now he needs a guinea pig and so he seeks out the bored kick-loving young man on that fateful night.

The boy's name is Mike and he experiences sensations that are out of this world when he voluntarily sits in the weird "electric chair."

As shock impulses zoom thru Mike's head, he feels things totally unknown to him before.

Bizarre.

Bewildering.

sinister sorcery

No permanent change seems to have taken place in Mike's mind and after his unusual experience he leaves the house of the Monserrats, apparently no worse for wear. But soon he finds himself doing things which afterward he cannot remember. The explanation, unknown to him, is that the old couple at home are experimenting on him with the remote control and it is succeeding only too well!

The professor, kindly & well-intentioned, is concerned with the function of his machine only as an instrument of good. "I can help mankind in so many ways!" he says. But Estelle, his increasingly unbalanced wife, has other, more selfish desires. To begin with, she wants a certain fur coat!

By constant practice Estelle's powers are growing stronger than her husband's and at last, to ap-

Above, steps 1 & 2 in the transformation of Karloff from living human being to horribly burned corpse. Make-up artist fits horror headpiece.

Completing the job of "burning up" Boris Karloff.

pease her, the professor agrees to influence the boy in a criminal act: against his nature, Mike steals the fur coat that Mrs. Monserrat desperately desires.

So excited is Mrs. Monserrat by her newfound power that her mind is stepped up to a pitch approaching insanity! The sorcery her husband has scientifically created has made it possible for her to induce actions in others without fear of consequences to herself. And so—

She mentally orders Mike to kill.

And kill again!

death from a distance

Long distance murder!

Prof. Monserrat is horrified to observe his wife's mad love for killing without conscience, the sadistic pleasure she takes in controlling a human puppet to perform her death-wishes from afar.

He argues with her, pleads, commands—but to no avail. "Then I will help you no more!" he swears. "I regret my criminal acts and will be a party to no further crimes!"

Estelle's smug smile infuriates her husband and he smashes his machine in a fit of anger & remorse. The science-induced sorcery will now be at an end.

But it isn't!

Mrs. Monserrat's supernatural abilities have become so strong that she no longer needs the assistance of her husband *or* his machine! She has become a power unto herself! Her dreadful will has proved greatly stronger than his!

human murder machine

As young Mike continues to have his horrible "blackouts," he viciously beats up one of his closest friends—and kills 2 young girls!

Meanwhile, in order to prevent him from interfering with her "pleasures," Estelle makes her husband a prisoner, binding him to some furniture and taunting him.

Mike's friend Alan, and Alan's girlfriend Nicole, realize Mike is "responsible" for the killings altho they cannot guess the true cause of his personality change. When another victim is claimed they call in the police and the terrified Mike tries to escape in a car.

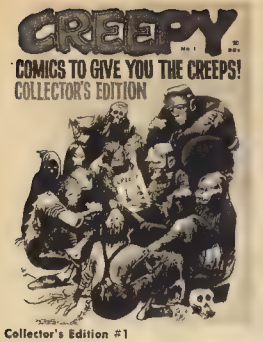
Estelle is beside herself with excitement as she experiences the mad thrill of the young man's getaway but the Professor, in a supreme battle of willpower, frustrates his wife by mentally forcing Mike to lose control of the car. He has beaten Estelle's perverted brain at last!

Miles away, Mike's car crashes and bursts into flames. At the same moment, both Estelle & the Professor experience the dying agonies of the boy they turned into a monster. When their bodies are found, *they are horribly burned!*

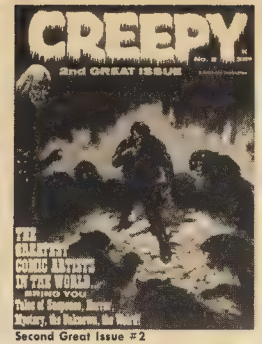
The Sorcerers are dead and their misused power has died with them.

THE END

The hideous end of Prof. Monserrat, mind-bender who got more than his fingers burned when he put his invention to evil use.



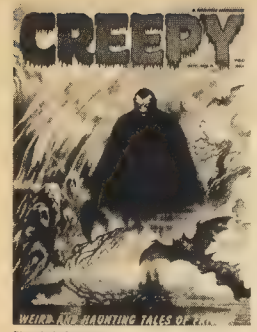
Collector's Edition #1



Second Great Issue #2

Thrilling Issue #3

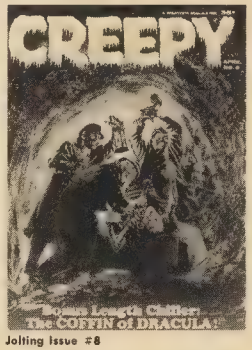
Fantastic Issue #4



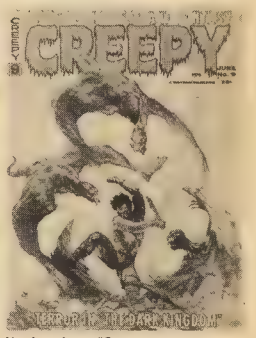
Fiendish Issue #5

Shocking Issue #6

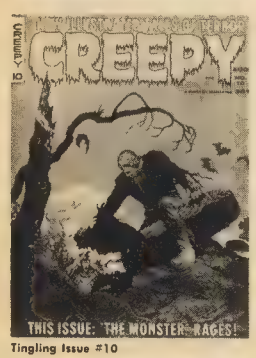
Screaming Issue #7



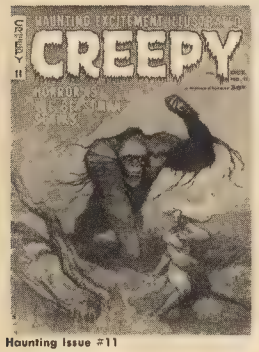
Jolting Issue #8



Numbing Issue #9



Tingling Issue #10



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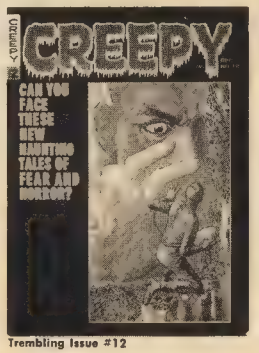

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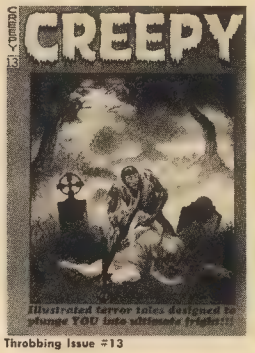

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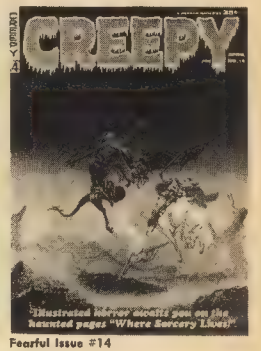

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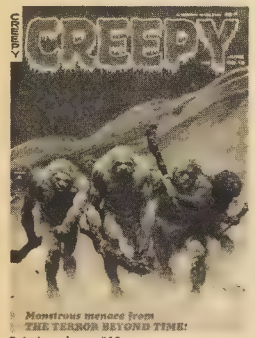

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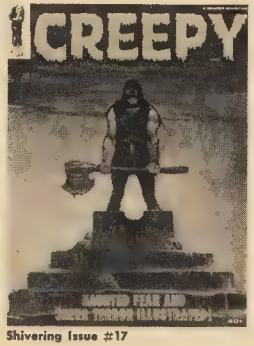
Blasting Issue #16



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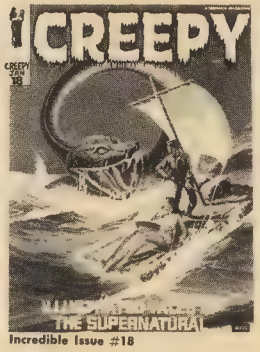

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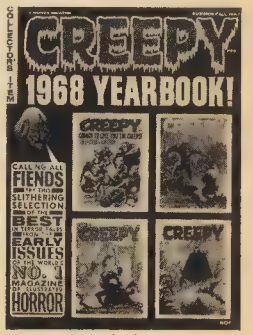

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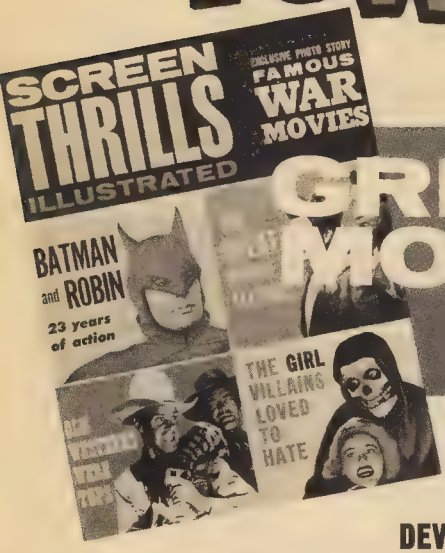

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Prizes this issue to **DAVID W. RENWICK** of Livonia, Mich.; **JAMES CALVIN SEXTON** of Darlington, Md.; and **BARBARA HILL** (please send us your full address).

This issue DEDICATED to RIK NEWMAN jointly with JOHN & MICHAEL BRUNAS for fervor & favors for FM!

Wanted! More Readers Like

NORBERT F. NOVOTNY of BRAZIL.

"BEST IN MANY A FULL MOON"

#46 was hard to believe. Altho anything about King Karloff is A-1 in my book, I found "Karloff in the Magic Castle" to be more enjoyable than the other Karloff articles you have printed since #23. I think this was because the puns & jokes were kept to a minimum (but those that were used were **really** funny!) and all but one of the pictures I had never seen before (in **any** mag!). An **FM** first.

"Terrorscope on Tomorrow"—pix were great. THE MUMMY'S SHROUD—I thought this was to be just the same old plot line but lo & behold it's a new mummy and a new plot. THE MONSTER OF THE OPERA—I'd never even heard of this one before but I was glad this article was printed. THE MOLD PEOPLE—I could not see the point to this article tho I found it most interesting. THE DEVIL COMMANDS—OK but not as good as your other Filmbooks. MEN BEHIND THE MONSTERS—Super Great! (as usual). Informative as to the problems of creating a costume and making it satisfying to the producer. This is one feature I hope lives on & on! VAMPIRE & THE BALLERINA—this film was not worthy of as many pages as you devoted to it. I did not enjoy this. (First article I didn't enjoy.) MYSTERY PHOTO—xInt.

DAVID W. RENWICK
Livonia, Mich.

WE'VE GOT NEWS FOR YOU

Your 46th issue was a surprise to me in that a Film News Dept. once again returned to your pages. Altho previously called "The Shape of Things Ahead," "The Shake of Things to Come," etc., it remains the same with a preview of fantasy features in the making. Maybe now you've decided to trade the "Carry On" & "Monster Mix-Up" bombs for good old material like "Hidden Horrors," "Inside Dr. Acula," etc. If you'd only start the mag off with a page of editorial followed by such reliables as Filmbooks (on classics like THE THING and THE WOLFMAN, not crud like THE SHE-CREATURE) and good film-biogs (remember Peter Lorre?) . . . Another thing that would improve the tone of your publication would be to bring back "Hidden Horrors." How about including rare shots of ALRAUNE, SHE (1926 version), AELITA, VAMPYR, HOMUNCULUS and BLONDINE? I'll never forget the time you revealed the disfigured face of Lionel Atwill in MYSTERY OF THE WAX MUSEUM. A still that may never be topped.

Hi-lite of the issue was the article about Karloff's press party. I think an entire issue of **FM** should be dedicated to Boris while he is still living. A complete checklist of all his films with rare stills & info would certainly be in order.

GLENN STIVERS
Newburyport, Mass.

Wanted! LOTS More Readers Like

MICHELLE KEENAN of Calif.

Wanted! More Readers Like

Danny Sorensen, Larry Creed.

A THREAT WORSE THAN DEBT

Your mag is getting to be a time & money waster . . . too disgusting to even talk about. Get rid of "Headlines from Horrorsville" **(done)** and articles about make-up artists **(undone & unlikely—too popular with the majority).** Bring back "The Graveyard Examiner" **(can't—buried too deep)** and for Pete's sake **(Peter Lorre's?)** stop covering movies like HORROR HOTEL, etc. If the new movies are so crummy, cover the good old ones (ISLAND OF LOST SOLES, **(well, that's shoe business!)** THE BLACK CAT, etc.) Your mag (or should it be rag?) had better improve or I'm canceling my subscription and spend the money on comic books! **(Just make sure they're our companions, CREEPY & EERIE!)**

ALLEN SHAHOOD
W. Roxbury, Mass.

QUESTION & ANSWER

What did the first issue of **FM** look like?

MIKE ALEXANDER
Zebulon, Ga.

***The first issue of FM looked like a winner—as time proved it to be. Against a blood-red background appeared a young lady escorted by the publisher in a tuxedo—and Frankenstein mask!**

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Your Obituary for Spencer Tracy was very good but didn't go back far enough. Before his movie roles, in New York in 1922 he appeared as a robot wearing a mask in a nonspeaking part in RUR (ROSSUM'S UNIVERSAL ROBOTS).

BILL BOND
Los Angeles, Calif.

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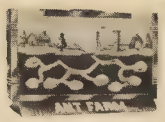

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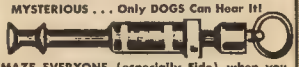

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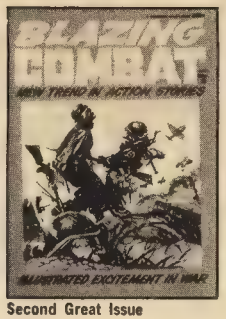

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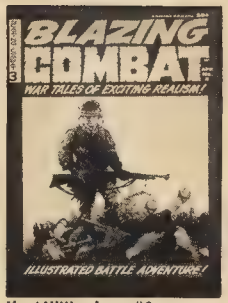

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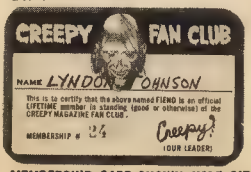

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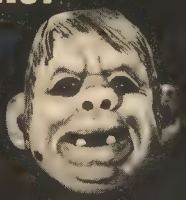
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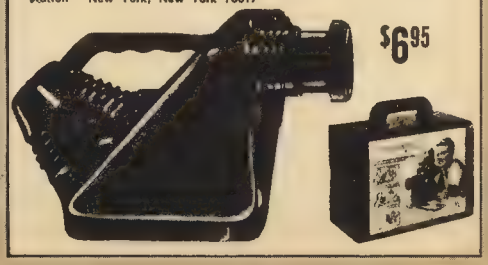

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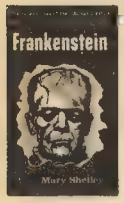

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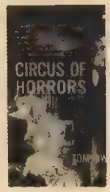

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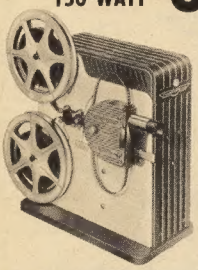

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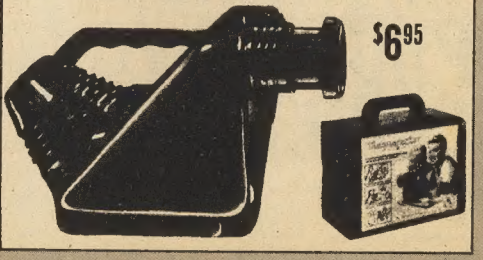

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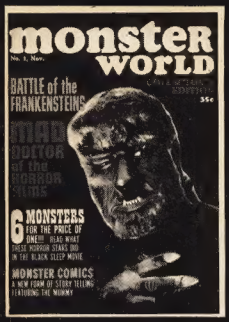

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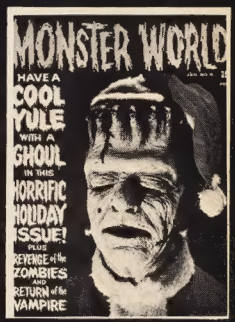

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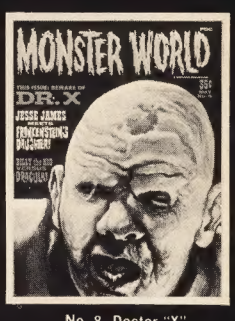

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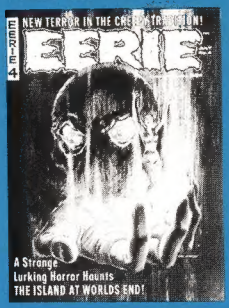

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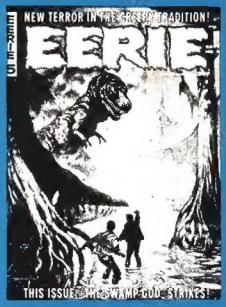

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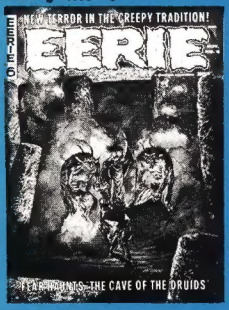

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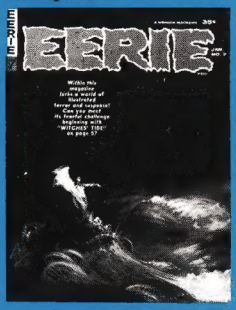

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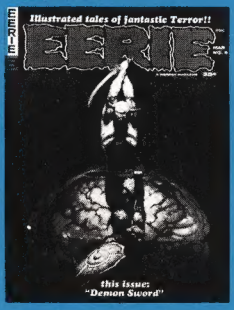

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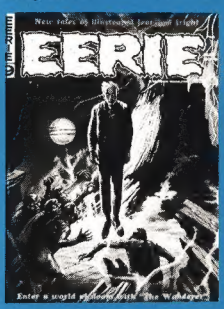

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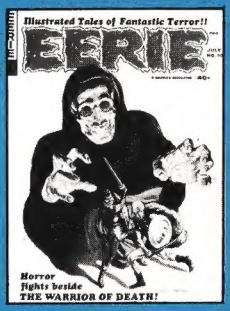

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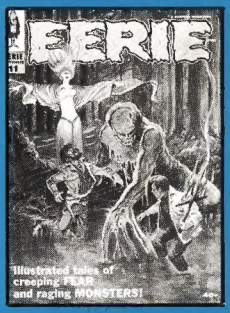

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